MANITOBA
MUSIC ASSESSMENT
PROGRAM
1983

PRELIMINARY REPORT:
TEST DATA

MANITOBA
DEPARTMENT OF EDUCATION

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TEST DATA

A REPORT OF THE

CURRICULUM DEVELOPMENT AND IMPLEMENTATION BRANCH

DEPARTMENT OF EDUCATION

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PREFACE

The Preliminary Report is the first of two reports on the findings of the Music Assessment Program. It contains a description of scoring procedures and student results on test items for both the written and performance components of the assessment. The actual test items administered to students are included along with the distribution of student responses. The majority of readers of this report will not have previously seen the individual performance items (covered in Chapter 3) as students were tested on these items individually by a group of trained test administrators. The text of these questions has been included in conjunction with the results. The questions used in the performance component are being prepared as a package to be made available to teachers to use in their own assessment of students.

The purpose of this Preliminary Report is to provide detailed information on student results for use by classroom teachers in forming judgments about the instructional program. All data are based on the provincial sample as a whole; no individuals, schools, or divisions are identified. Teachers are encouraged to review the provincial results and to compare them to those of their own students.

Conclusions and recommendations arising from both the Music and Art Assessments, as well as findings from the Arts Survey of teachers and administrators, will be presented in the Final Report which is slated for distribution in the spring of 1984. These conclusions and recommendations will be based on the interpretations of panels composed of teachers, additional professionals in the Arts, and members of the public. The recommendations in the Final Report will be discussed at Regional Meetings to be held in the spring of 1984.

In this Preliminary Report, no attempt has been made to interpret the results. Conclusions and recommendations will be made only after input has been obtained from the interpretation panels.

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- The Joint Committee on Evaluation which provided guidance throughout the program.
- The Music Technical Advisory Committee which advised on test production, scoring, and analysis of results.
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A WORD OF CAUTION ABOUT THE ASSESSMENT PROGRAM

All measurements of knowledge, skills, and attitudes are subject to error. These errors can occur in a number of ways: the specification of skills and objectives, the selection of materials and production of test questions, the weighting of questions, the interpretation of questions by students, the presentation of results, and the interpretation of these results. While every effort has been made to minimize error, individual student diagnosis or grading on the basis of the tests should be attempted only in conjunction with other tests and assessment devices.

As with all measurement, the results presented in this report are only estimates of the performance of Manitoba students. In the interpretation of results, care must be exercised in attributing strengths and weaknesses to specific aspects of curriculum and instruction.

TABLE OF CONTENTS

	PAGE
PREFACE	iii
COMMITTEES AND GROUPS ASSOCIATED WITH THE ASSESSMENT	iv
ACKNOWLEDGEMENTS	vi
A WORD OF CAUTION ABOUT THE ASSESSMENT PROGRAM	vi
CHAPTER	
1. CONTENT AREAS AND SCORING PROCEDURES	1
WRITTEN COMPONENT OF ASSESSMENT	1
PERFORMANCE COMPONENT OF ASSESSMENT	11
MUSIC STIMULI FOR WRITTEN COMPONENT	12
2. DATA FOR WRITTEN COMPONENT	15
RESULTS ON QUESTIONS: PART A	15
RESULTS ON QUESTIONS: PART B	29
RESULTS ON SUBTESTS	41
3. QUESTIONS AND RESULTS FOR PERFORMANCE COMPONENT	51

CHAPTER I

CONTENT AREAS AND SCORING PROCEDURES

This chapter provides an outline of the content areas assessed by the grade 5 Music test as well as a description of the scoring procedures for both the written and individual performance components of the assessment.

WRITTEN COMPONENT OF ASSESSMENT

Content

Below is a listing of objectives employed in developing the test administered to the 10% provincial sample. Beside each objective are the questions used to measure it.

1. Elements of Music

a) Rhythm	- Aural recognition of rhythmic patterns	PART A: 1,2,3 PART B: 2
	- Aural recognition of meter	PART A: 5
	- Notation of given rhythmic patterns	PART B: 4
	- Understanding of measure and time	PART A: 23
b) Melody	- Recognition of contour of melody	PART A: 4,22 PART B: 1,2
	- Identification of intervals	PART B: 9, 10
c) Harmony	- Identification of chord changes	PART A: 6, 7, 8
	- Distinguishing between melody and accompaniment	PART B: 3
	- Identification of major and minor tonality	PART B: 6
	- Identification of the number of musical parts	PART B: 15
	- Identification of intervals	PART B: 9, 10
d) Form	- Identification of the number of musical phrases	PART A: 10
	- Identification of repeated and/or contrasted sections	PART A: 11
	- Identification of ternary form	PART B: 12
e) Tone Colour	- Identification of instrumental families by appearance and sound	PART A: 9, PART B: 13
	- Identification of number of instruments in a musical selection	PART A: 12
	- Identification of common individual instruments of each family, by sound, by appearance	PART A: 13, 16 PART B: 7, 8, 14
	- Identification of how sound is produced on an instrument	PART A: 15

f) Music Symbols

- Recognition of dynamics symbols, repeat signs, accidentals, clefs, rests, note values, key signatures — PART A: 21, 24, 25
- Aural and visual recognition of the symbols # and ^{b} — PART A: 14 PART B: 5

2. Aesthetic and Attitudinal

a) Sensitivity to expressive qualities and devices — PART A: 17,18,19,20 PART B: 17,18

b) Awareness of musical styles — PART B: 16,20

c) Musical attitudes, preferences, and values — PART B: 19 (a-e), 24

d) Involvement in music — PART B: 20,21,22,23,25

Subtest Structure

For purposes of analysis and reporting, questions were grouped into the following subtests:

SUBTEST	CONTENT AREA	ITEM NUMBERS
I.	Rhythm	PART A: 1, 2 & 3 PART B: 4: A, B, & C, 2 *
II.	Melody	PART A: 4, 22 PART B: 1, 2
III.	Harmony	
	A. Chord Changes	PART A: 6, 7, & 8
	B. Intervals	PART B: 9 & 10 *
IV.	Form (phrase structure & design)	PART A: 10, 11 PART B: 11, 12
V.	Instruments	
	A. Sight Recognition	PART A: 9,13; PART B: 7, 8
	B. Aural Recognition	PART A: 15, 16: A, B, C. & D PART B: 13, 14
VI.	Texture	PART A: 12 PART B: 3, 15
VII.	Meter	
	A. Aural	PART A: 5: A, B, & C
	B. Sight	PART A: 23: A, B, & C
VIII.	Tonality	
	A. Aural	PART B: 6: A, B, & C
	B. Sight	PART A: 24, 25
IX.	Music Symbols	PART A: 21: B, C, D, E, & F
X.	Pitch Change	PART A: 14 PART B: 5
XI.	Stylistic discrimination	PART A: 20 PART B: 16
XII.	Aesthetic response	PART A: 17, 18, & 19 PART B: 17 & 18
XIII.	Attitudes	PART B: 19 (a to e); 24

XIV	Participation	
	A. In School	PART B: 20, 21, & 22
	B. Outside of School	PART B: 23 & 25

* Please note. Information supplied in the Manual and Scoring Guide was in error for these two subtests.

Scoring Guide for Hand-scored Questions

Hand-scored questions were: PART A: 19 and 20; PART B: 17, 18 and 19.

A scoring guide for use with the hand-scored questions was developed by the Technical Advisory Committee from the student responses to the pilot test. This guide was included in the Manual and Scoring Guide sent to all teachers with the student booklets. Additional response categories were added by the Technical Advisory Committee after reviewing responses of students on the provincial assessment test. Though a careful effort was made to classify student responses, many did not neatly fit the response categories shown below.

The italicized statements are actual student responses on the provincial assessment. They are included to clarify how the markers classified the responses. Teachers who score this test will need to make judgments to determine which response category best describes the student's answer.

A number code was assigned to each student response in accordance with which category their response most closely matched. A general profile of responses for each question was prepared by doing a frequency count of number codes for each question.

PART A

Question 19(a)

Listen to the musical selection. Describe the mood of this music. (The first four categories as outlined in the Manual and Scoring Guide have been collapsed in one (number code 1) as they essentially measure the same thing. Dvorak: Carnival Overture - excerpt)

Question	Number Code	Response Category
19(a)	1	- happy; cheerful; joyful
		e.g., - very happy and excited like they won a battle
	1	- lively; energetic; spirited
		e.g., - fast and good and sort of frightening
	1	- busy; full of activity; bustling
		e.g., - very quick and in a hurry
		- like running very fast
	1	- exciting; adventurous
		e.g., - it makes your feelings go round
	5	- other
		e.g., - like someone is ready to go someplace
		- starting of a cartoon
		- like a party or a fair or an opera

Question 19 (b)
You will hear the same music again. Explain how the composer created this mood.
(Student answers should refer to specific qualities or elements in the music.)

Question	Number Code	Response Category
19 (b)	1	- major tonality *e.g., - major key*
	2	- quick tempo (e.g., fast passage work by violins) *e.g., - by a lot of quick, snappy instruments* *- they go very fast*
	3	- use of syncopation (upbeat rhythm) *e.g., - quick and syncopated*
	4	- use of strong accents (e.g., drums; other percussion) *e.g., - he included drum beats every so often* *- add more accent and louder* *- by the percussion instruments*
	5	- bright tone colours (brasses; high-pitched strings) *e.g., - using lots of instruments that play high* *- colourful*
	6	- contrasting tone colours (instrumental families) *e.g., - adding lots of different instruments* *- higher and low notes*
	7	- repetition of main theme
	8	- refers to qualities or elements in the music (other than those mentioned above) but not in standard musical terminology *e.g., - lots of skips and jumps*
	9	- associative or programmatic response (e.g., story telling, visual imagery, events) *e.g., - Tron watching a cartoon* *- by thinking the war was over* *- for a movie or play*
	10	- other - non-musical responses *e.g., - by hand or piano* *- thinking of different pieces of music*

Question 20
You will be listening to three versions (or performances) of the same piece of music.
As you listen to each version, write two statements which best describe what you hear in the music.
(The most desirable student responses should refer to specific qualities or elements in the music.)

Question	Number Code	Response Category
VERSION 1 Bach: "Partita No.3 in E Major" (solo violin)	1	- solo violin (only one instrument; one melody) e.g., - *violin*
	2	- continuous movement (no rests) e.g., - *fast moving*
	3	- no accompaniment (no chords or other parts) e.g., - *not very many instruments*
	4	- many repeated notes e.g., - *notes were repeated*
	5	- numerous scalelike and sequential passages e.g., - *a scale*
	6	- lively tempo e.g., - *it was exciting and lively*
	7	- brilliant tone e.g., - *hear a high pitched instrument*
	8	- dynamic contrasts (echo effects - f to p) e.g., - *he played with a loud tune and then went soft*
	9	- major tonality
	10	- mood words e.g., - *weird* - *happiness* - *peace* - *dark and gloomy; stormy and angry*
	11	- associative or programmatic response e.g., - *like a fairy tale* - *people dancing at a ball*
	12	- other - non-musical
VERSION 2 Bach: "Sinfonia to Cantata No.29" (electronic)	1	- synthesizer (electronic sound) e.g., - *I hear a computer* - *like a video game*
	2	- fast tempo e.g., - *fast and energetic, angry and violent* - *it sounds so lively*
	3	- many parts (not just a solo line) e.g., - *more instruments*
	4	- Staccato e.g., - *jumpy*

Question	Number Code	Response Category
VERSION 2 (Cont'd.)		
	5	- little dynamic contrast
	6	- continuous movement *e.g., - I hear the notes going up and down* *- there are no breaks*
	7	- repeated notes (very apparent in bass part) *e.g., - repeating continue*
	8	- bright tone *e.g., - all different pitches, mostly high*
	9	- mood words
	10	- associative/programmatic *e.g., - it's a parade*
	11	- other - non-musical
VERSION 3 Bach: "We Thank Thee, Lord" (chamber orchestra and organ)	1	- slower tempo *e.g., - not very fast*
	2	- fuller, heavier sound *e.g., - heavy and dark - not as bouncy as before*
	3	- organ with other instruments (e.g., brasses) *e.g., - trumpet, organ, tuba, clarinet*
	4	- contrasting dynamics by change in texture (solo organ versus organ with other instruments) *e.g., - they keep on adding more instruments*
	5	- continuous movement
	6	- mood words *e.g., - sad and mean, angry and violent* *- stormy, angry*
	7	- associative/programmatic *e.g., - a queen walking into the room* *- playing hockey*
	8	- other *e.g., - it was okay*
Reasons for choice:		
	1)	- musical *e.g., - the tone colour was more alive* *- because the first one is too high and fast, the last one too deep and slow, this is fast enough and low enough*

2) - mood

e.g., - #3 was full of life and grace
- because 1 is happy and cheerful

3) - associative/programmatic

e.g., - because I like to jog and run

4) - likes/dislikes without criteria

e.g., - because it sort of sounds different

5) - non-musical

PART B

Question 17 (b)
Listen to these two performances of the same piece of music. Which one do you consider to be the more musical performance? (children's choir singing "The Song of the Music Makers")

☐ A. Performance #1

☐ B. Performance #2

Give three reasons why you chose the performance you did.

Question	Number Code	Response Category
17 (b)	1	- better blend of voices (unison of sound)
	2	- better tempo (faster than Performance #1) e.g., - it sounded nicer when it's faster - it was quicker
	3	- better intonation (singing is in tune) e.g., - they're out of tune at the end
	4	- clearer diction e.g., - they mentioned words about music - I heard the voices better
	5	- more expressive (appropriate dynamic contrasts) e.g., - more dazzle, it attracts
	6	- more rhythmic (moves along; crisper; more energetic) e.g., - more of a rolling sound - singing flows with music
	7	- better tone (more vital; breath support) e.g., - their choir used less breathing
	8	- other - musical (not included in 1-7) e.g., - because the piano stopped for a second
	9	- other - non-musical e.g., - the first one sounds like French - they had an ending and a beginning - it kept me more occupied

Question 18 (a)
You will hear a musical selection that lasts about two minutes. While you are listening, write down words or sentences which describe what the music makes you feel, imagine, or think about. (Messiaen: "Et expecto resurrectionem mortuarum")

Question	Number Code	Response Category
18 (a)	1	- something eerie or frightening
		e.g., - watching a scary movie
	2	- a feeling of danger or foreboding
		e.g., - scary, something dangerous *- makes me imagine someone's going to die on the guillotine*
	3	- reference to the unusual (macabre; extra-terrestrial)
		e.g., - something has happened like a jail person has just been killed at midnight
	4	- other
		e.g., - it makes me think about cartoons

Question 18 (b)
Now you will hear the same piece of music again. Think about the elements of the music - its melody, rhythm, harmony, tone colour, tempo (speed), dynamics (louds/softs), instruments used, etc. Write down how these elements were used in the music to make you feel, imagine, or think about what you described in part (a).
(Students should refer to specific elements heard in the music.)

18 (b)	1	- harsh sounds (dissonant harmonies; tone clusters)
		e.g., - crashes, noises, awful noises
	2	- rhythmically jerky; melodically jagged phrases ending abruptly (woodwind section)
		e.g., - the rhythm goes all over the place
	3	- many silences
		e.g., - lots of rests
	4	- no steady beat - sounds and silences are unpredictable and unexpected
		e.g., - drums fast and a little bit slow *- bells fast, slow; trumpet loud, soft*
	5	- sudden dynamic contrasts (louds, softs, crescendos, accents, etc.)
		e.g., - it goes loud and sort of soft
	6	- unusual and dramatic effects of instrumental tone colour (tolling of the chimes; long, low, loud sounds of brasses)
		e.g., - they used the chimes to show something's going to happen

Question	Number Code	Response Category
18(b) Cont'd.)	7	- long crescendo and decrescendo of the drum/cymbal roll (first engulfs you and then fades into nothingness)
	8	- reference to feelings other than musical elements *e.g., - the brass group made it scary* *- I feel that I'm in a jungle and all of a sudden you see a great big plane coming to frighten you*
	9	- associative/programmatic *e.g., - I think it was scary, surprised tune* *- it makes me feel like a different person on a different planet*
	10	- other - non-musical *e.g., - it has action* *- it feels like something is coming through a window*
19 (a)	Music is special because	
	1	- self-expressing *e.g., - no matter what your feeling is, you can always have music that will relate to how you feel*
	2	- interpersonal/social *e.g., - it entertains people* *- it brightens peoples' hearts*
	3	- aesthetic *e.g., - it can be presented in many different, beautiful ways*
	4	- activities unique to music *e.g., - you learn how to play instruments*
	5	- other *e.g., - I don't think it's special* *- it's good for making songs and for movies*
19 (b)	The most important thing to listen for in music is	
	1	- technical *e.g., - how you play the instruments and directions* *- the vibrating, because if you just blow in, you get nothing, but if you vibrate your lips, you do*
	2	- expressive *e.g., - the tone* *- what the composer is trying to express*

Question	Number Code	Response Category
19 (b)	3	- other *e.g., what is going to happen*
19 (c)	My favourite activity in music class is	
	1	- playing *e.g. - everybody takes an instrument and we play together*
	2	- singing *e.g., - learning new songs*
	3	- listening *e.g., - listen to records and tell the time beats*
	4	- productions/performances *e.g., - singing operettas*
	5	- non-musical *e.g., - the tests* *- watching movies* *- nothing* *- cleaning our instruments* *- the end*
19 (d)	I would like school music more if	
	1	- more emphasis on playing or singing *e.g., - we played music* *- if we sang more*
	2	- more time were devoted *e.g., - we could have it all summer long* *- it were longer*
	3	- less time were devoted *e.g., there was none at all*
	4	- less emphasis on playing and singing *e.g., - we didn't have to sing, just listen to music*
	5	- different music (other than rock and roll) *e.g., - we could listen to pieces by Mozart, Bach, Haydn, etc.*
	6	- more rock and roll *e.g., - they had rock music*
	7	- different activities and instructional methods *e.g., - we could play handbells*

Question	Number Code	Response Category
19 (d) Cont'd.	8	- classroom management *e.g., - if we did not get into so much trouble*
	9	- other *e.g., - I didn't have to go to school* *- I had a new teacher* *- I were a teacher* *- I knew everything about it*
19 (e)	The main difference between school music and other music is	
	1	- other music more enjoyable *e.g., - school music is boring*
	2	- level of proficiency *e.g., - you do not play piano like Beethoven*
	3	- type of music (other than rock and roll) *e.g., - it's all orchestra music* *- other music is sometimes opera, school music is where you learn songs*
	4	- lack of freedom *e.g., - school music is regulated, can't do what you want*
	5	- setting *e.g., - it is more private at other music*
	6	- learning aspect *e.g., - school music you learn how to do things*
	7	- instruments *e.g., - we don't sing with many instruments*
	8	- rock and roll *e.g., - other music is rock*
	9	- type of participation or activity *e.g., - we get to play the music and hear it at the same time*
	10	- other *e.g., - school music is played better* *- they get bigger audiences*

THE INDIVIDUAL PERFORMANCE COMPONENT

Content

The individual performance component consisted of 12 taped melodic and rhythmic items requiring the following responses from students:

1. Rhythm	Item on Test
a) Echo rhythm patterns	(1) (2)
b) Read and play rhythmic patterns	(3)
c) Play rhythmic patterns on accompaniment	(4)
d) Play the conclusion for a rhythmic pattern	(8)
2. Melody	
a) Sing a melody	(5)
b) Sing one part of a round	(6)
c) Echo melodic phrases	(7)
d) Sing the conclusion of a melodic phrase	(9) (10)
e) Sight sing a melodic phrase	(11)(12)

Scoring Procedures for Individual Performance Component

The individual performance component was administered by a team of trained testers to a random sample of 321 students in 49 Manitoba schools. Approximately 6-8 students were tested in each school.

A scoring guide was developed by the Technical Advisory Committee on the basis of the student responses on the pilot test. The markers participated in a half-day training session during which time they marked samples of the student responses and engaged in group discussions to agree upon uniform responses which could be applied to the scoring guide.

Teachers wishing to administer and score the test should be cautioned that a similar training exercise might be necessary if they wish to validly compare their students' results with Provincial results.

Chapter 3 presents the results of the individual performance component. Both the test questions administered to the students and the scoring scheme developed by the Technical Advisory Committee are presented in conjunction with the results.

MUSIC STIMULI FOR WRITTEN TEST

PART A

Questions 1, 2 & 3		- original recording (on claves)
Question 4		- original recording (flute)
Question 5:	A	- Chopin: "Mazurka"
	B	- Brubeck: Take Five
	C	- "Tingo Layo" (children's voices with accompaniment)
Question 6	original recording	- "Nova Scotia Song" (guitar and flute)
Question 7	original recording	- "My Paddle" (piano)
Question 8	original recording	- "Land of the Silver Birch" (guitar and flute)
Question 10	original recording	- "Korobushka" (voice and guitar)
Question 11		- "Five Villancicos" (#1) (recorder ensemble)

Part A (Cont'd.)

Question 12	- Beethoven: "Clarinet Trio in B^b" (piano, cello, and clarinet)
Question 15	- Saint Saens: Danse Macabre (xylophone excerpt)
Question 16	- self-explanatory
Question 17	- Debussy: Images: "Reflections in the Water" (piano)
Question 18	- Honegger: King David - "March of the Philistines"
Question 19	- Dvorak: Carnival Overture (excerpt)
Question 20	- Bach: "Partita No. 3 in E Major" (solo violin) (Version 1) "Sinfonia to Cantata No.29" (electronic) (Version 2) "We Thank Thee, Lord" (chamber orchestra and organ) (Version 3)

PART B

Ouestion 1	- Grieg: "Piano Concerto in A Minor" (opening measures)
Question 2 original recording	- flute
Question 3	- "Dia Luaindai Mairt" - sung by Mary O'Hara (accompanied by Irish Harp)
Question 6: A	- Purcell: "Fanfare" (brasses)
B	- Mozart: "Symphony No. 40", 1st movement (excerpt)
Questions 9 and 10	- Webern: Five Pieces Op.10, No.1 (played first as a melodic interval, then as a harmonic interval - piano)
Question 11	- original recording by flute -"Claire de la Lune"
Question 12	- original recording on piano - "The Lincolnshire Poacher"
Question 13	- Reicha: "Quintet in E^b" (excerpt)
Question 14	- Dvorak: "Cello Concerto in B Minor", Op. 104 (excerpt)
Question 15	- Nana Mouskouri singing "Christos Gevate" (voice, guitar, and triangle) (excerpt)
Question 16: E.1	- Mozart: "Sonata in F Major" (piano) (excerpt)
E.2	- Debussy: "Les Sons et les Parfums Tournent dans l'air du Soir" (piano)
E.3	- Debussy: "Reflections dans l'Eau" (piano) (excerpt)
Question 17 original recording	- children's choir singing "The Song of the Music Makers"
Question 18	- Messiaen: "Et expecto resurrectionem mortuarum"

CHAPTER II

DATA FOR WRITTEN COMPONENT OF MUSIC ASSESSMENT

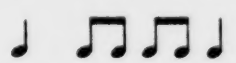
This chapter presents test results for those students included in the 10% province-wide sample. Questions are listed in the same order and much the same format as in the student booklet. The data presented give the percentage of students in the provincial sample supplying each response. Correct or preferred responses are marked with an *. Subtest results are also presented starting on page 41.

PART A

For questions 1, 2, and 3 you will hear rhythm patterns.
For each question, choose the rhythm which matches what you hear.
Each pattern will be played twice.

Musical Selection for Items 1, 2, 3 original recording (on claves)

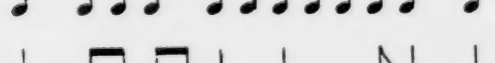
1.

4.7%	A.	
90.2	* B.	
3.8	C.	
1.3	No response	

2.

81.4%	* A.	
11.1	B.	
6.2	C.	
1.3	No response	

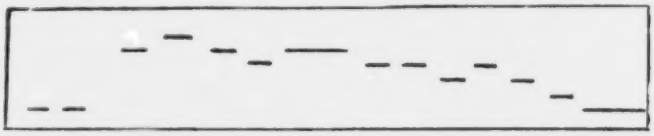
3.

21.8%	A.	
17.8	B.	
59.0	* C.	
1.4	No response	

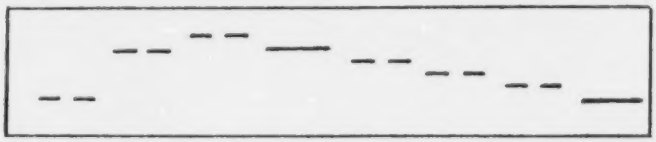
4. One of these line drawings below represents the melody of "Twinkle, Twinkle, Little Star". This melody will be played <u>three</u> times. Decide which line drawing matches what you hear.

Original recording of above (on flute)

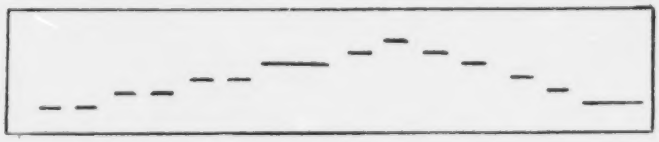
11.4% A.



63.6 * B.

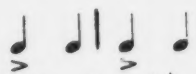


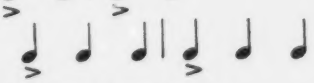
23.6 C.



1.4 no response

5. Listen to the following musical selections and decide whether the music moves in groups of:

2- 

3- 

or neither 2's nor 3's

A.		
19.7%	in 2's	<u>Music</u>:
52.7 *	in 3's	*Chopin "Mazurka"*
25.8	neither 2's nor 3's	
1.8	no response	
B.		
34.8%	in 2's	<u>Music</u>:
31.1	in 3's	*Brubeck <u>Take Five</u>*
32.6 *	neither 2's nor 3's	
1.5	no response	
C.		
31.3 *	in 2's	<u>Music</u>:
29.2	in 3's	*"Tingo Layo" (children's voices with instruments)*
38.1	neither 2's nor 3's	
1.4		

For questions 6, 7, and 8, listen carefully to the chords used to accompany the following melodies. You will hear four chords in each example. Each example will be played twice.

Decide which of the following statements is the correct one.

Items 6, 7, and 8 all original recordings

6.

18.4%		A. All four chords are the same.	Music: "Nova Scotia Song" (guitar and flute)
62.4	*	B. Two chords are the same, two are different.	
18.6		C. All four chords are different	
0.6		no response	

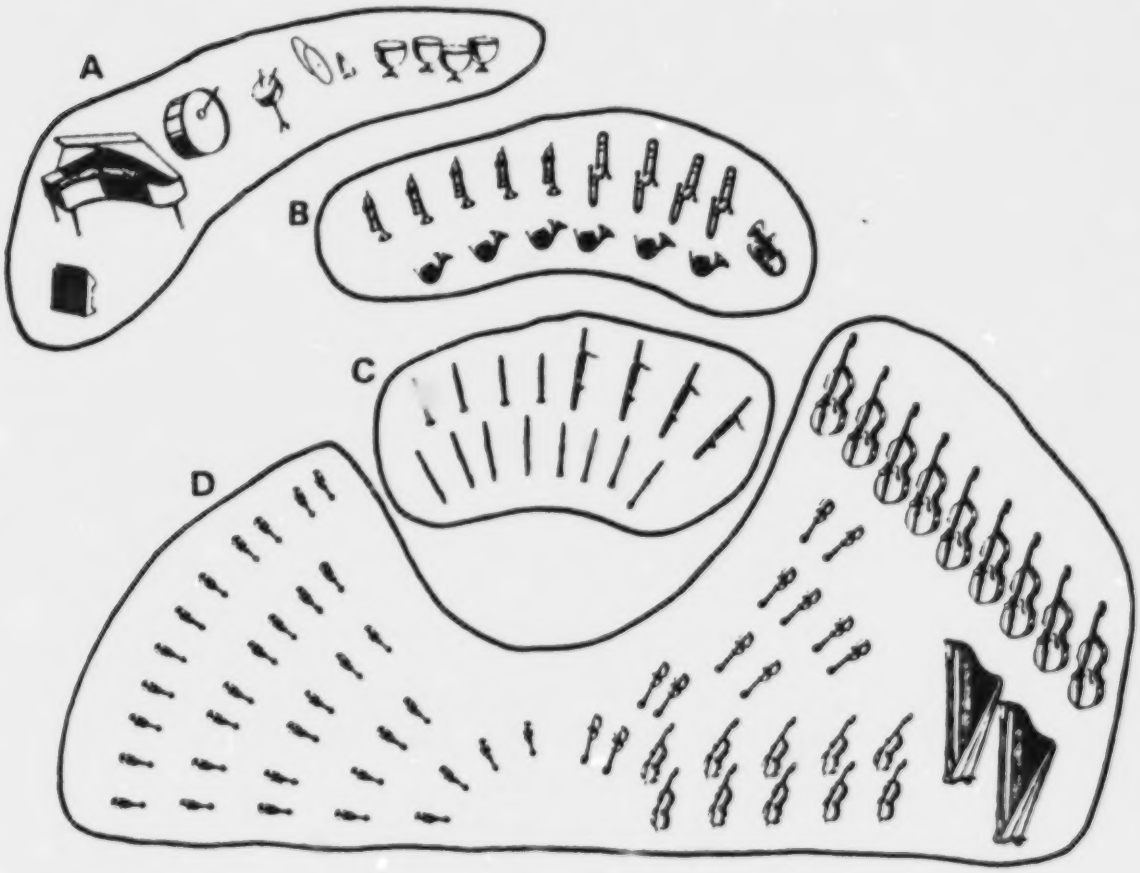
7.

44.7%	*	A. All four chords are the same.	Music: "My Paddle" (piano)
34.2		B. Two chords are the same, two are different.	
20.4		C. All four chords are different.	
0.7		no response	

8.

29.4%		A. All four chords are the same.	Music: "Land of the Silver Birch" (guitar and flute)
50.3		B. Two chords are the same, two are different.	
19.9	*	C. All four chords are different.	
0.7		no response	

9. Look at these groups of instruments found in a symphony orchestra.



Which group consists of <u>woodwind</u> instruments?

5.2%		A. Group A
4.1		B. Group B
61.9	*	C. Group C
27.3		D. Group D
1.5		no response

10. Listen to the following musical selection. Decide how many phrases (musical sentences) you hear. You will hear it performed twice.

3.3%		A. One phrase
13.9		B. Two phrases
37.8	*	C. Three phrases
17.9		D. Four phrases
26.3		E. More than four phrases
0.8		no response

Music:
"Korobushka"
(voice and guitar)
original recording

11. The following music selection has three sections. The first section is called "A". As you hear sections 2 and 3, decide if they are the same as "A" or different. If a section is different, it will be called "B". If it is the same, call it "A". Which set of letters describes the design of this piece?

10.1%		A. AAA
19.8		B. AAB
53.2	*	C. ABA
13.5		D. ABB
3.4		no response

Music:
"Fire Villancicos" (#1)
(excerpt - recorder ensemble)

12. You will hear the following musical selection once. Decide how many instruments you heard.

0.2%		A. One
3.8		B. Two
29.8	*	C. Three
37.5		D. Four
28.1		E. More than four
0.6		no response

Music:
Beethoven: "Clarinet Trio in B^b"
(excerpt - piano, cello, clarinet)

13. What is the name of the instrument in this picture?

86.8% * A. Cello

0.3 B. Flute

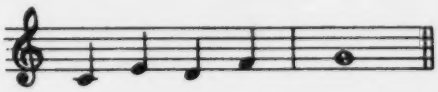
0.6 C. Snare drum

2.4 D. Tambourine

9.0 E. Violin

0.9 no response

14. Listen to the following sequence of five notes:



Now you will hear the same sequence played again but the sound of the last note will change. Decide which answer below correctly shows how the last note changed.

56.3% * A.

42.6 B.

1.1 no response

15. Listen carefully to the music. How is the instrument played?

87.1% *A. By striking

0.7 B. By blowing

9.1 C. By plucking strings

2.4 D. By drawing a bow across the strings

0.7 No response

Music:

Saint Saens: Danse Macabre (xylophone excerpt)

16. You will hear several sounds played by different musical instruments. Each time a group of sounds is played, choose the instrument that is playing.

A. Listen carefully to these sounds. Which instrument is being played?

Clarinet	Drum *	Violin	String or Double Bass	No Response
0.3%	85.3	0.2	13.6	0.6

B. Listen carefully to these sounds. Which instrument is being played?

Violin	Clarinet*	French Horn	Oboe	No Response
0.4%	39.8	27.3	31.9	0.6

C. Listen carefully to these sounds. Which instrument is being played?

Trumpet	Clarinet	Trombone *	Bassoon	No Response
35.2%	1.3	54.2	8.8	0.5

D. Listen carefully to these sounds. Which instrument is being played?

Piano	Viola	Guitar *	Harp	No Response
5.7%	7.9	57.6	27.9	0.9

17. Choose the phrase which best describes the mood of the following musical selection.

11.7%		A.	Happy and cheerful
7.7		B.	Exciting and adventurous
10.0		C.	Dark and gloomy
69.0	*	D.	Quiet and peaceful
1.0		E.	Stormy and angry
0.6			no response

Music:
Debussy: Images:
"Reflections in the Water"
(piano)

18. Describe which kind of movement would be most suitable for the following musical selection.

11.0%		A.	Fast and energetic
6.0		B.	Quick and light
74.5	*	C.	Angry and violent
7.9		D.	Slow and graceful
0.6			no response

Music:
Honegger: King David:
"March of the Philistines"

19.a) Listen to the following musical selection. Describe the mood of this music.

Music: Dvorak: Carnival Overture (excerpt)

Category Code	Description	% of Students
1	Category codes 1-4 as outlined in the Manual and Scoring Guide (1. Happy 2. Lively 3. Exciting 4. Busy) were analyzed jointly due to the great similarity of student responses	92.0%
5	Other	6.0
	No response	2.0

Note. For samples of students' written responses to this and subsequent questions, see Chapter I.

19 (b) You will hear the same musical selection again. Explain how the composer created this mood.

Category code	Description	% of students
1	Major tonality	0.5%
2	Quick tempo (e.g., fast passage by violins)	28.1
3	Use of syncopation (upbeat rhythm)	0.8
4	Use of strong accents (e.g., drums; other percussion)	2.5
5	Bright tone colours (brasses; high-pitched strings)	5.1
6	Contrasting tone colours (instrumental families)	3.5
7	Repetition of main theme	0.1
8	Refers to qualities or elements in the music (other than those mentioned above) but not in standard musical notation	21.1
9	Associative or programmatic response (e.g., story-telling, visual imagery, events)	30.6
10	Other - non-musical responses	21.4

Note. Percentages will not necessarily sum to 100% for two reasons. Some students supplied multiple responses. Also, 12.7% of students failed to supply any response to 19(b).

20. You will be listening to three versions (or performances) of the same piece of music.
As you listen to each version, write <u>two</u> statements which best describe what you hear in the music.

<u>VERSION 1</u> <u>Music</u>: *Bach: "Partita No. 3 in E Major" (solo violin)*

Category code	Description	% of students
1	Solo violin (only one instrument; one melody)	34.0%
2	Continuous movement (no rests)	4.0
3	No accompaniment (no chords or other parts)	0.2
4	Many repeated notes	1.7
5	Numerous scalelike and sequential passages	1.8
6	Lively tempo	32.7
7	Brilliant tone	9.5
8	Dynamic contrasts (echo effects - f - p)	2.5
9	Major tonality	0.8
10	Mood words	40.0
11	Associative or programmatic response	9.3
12	Other - non-musical	12.1

<u>VERSION 2</u> <u>Music</u>: *Bach: "Sinfonia to Cantata No. 29" (electronic)*

Category code	Description	% of students
1	Synthesizer (electronic sound)	14.0%
2	Fast tempo	31.9
3	Many parts (not just a solo line)	8.9
4	Staccato	3.1
5	Little dynamic contrast	0.2
6	Continuous movement	3.4
7	Repeated notes (very apparent in bass part)	0.8
8	Bright tone	6.7
9	Mood words	35.5
10	Associative/programmatic	13.4
11	Other - non-musical	19.6

VERSION 3 *Music: Bach: "We Thank Thee, Lord" (chamber orchestra and organ)*

Category Code	Description	% of students
1	Slower tempo	8.3%
2	Fuller, heavier sound	14.8
3	Organ with other instruments (e.g., brasses)	6.0
4	Contrasting dynamics by change in texture (solo organ versus organ with other instruments)	4.7
5	Continuous movement	3.1
6	Mood words	35.3
7	Associative/programmatic	12.9
8	Other	38.0

Which did you think was the best version of this piece of music?

20.3% A. Version #1

49.9 B. Version #2

27.7 C. Version #3

2.1 no response

Why do you think this version is better than the other two versions?

Category Code	Description	% of students
1	Musical	51.3%
2	Mood	37.7
3	Associative/programmatic	4.4
4	Likes/dislikes without criteria	11.7
5	Non-musical	9.5

Note. All students supplied responses for both VERSION 1 and VERSION 2. Fully 13.6% of students supplied no response for VERSION 3 and 6.0% of students provided no reasons justifying the version they chose.

21. Look at each of the symbols in the musical staff below. Each symbol has a meaning. Now look at the meanings shown in the box below. Choose the meaning that correctly matches the symbol in the musical staff. Place the number of the meaning you selected beside the letter for the symbol.

The first one has been done as an example.

A. 5 B.____ C. ____ D. ____ E. ____ F. ____

1. Play or sing loudly
2. Repeat sign
3. Gradually get softer
4. Raises a note half a tone
5. Treble clef
6. Sixteenth note
7. Cancels a sharp or flat
8. Eighth rest
9. Gradually get louder

(% of students choosing each possible response)

	1	2	3	4	5	6	7	8	9	No Response
B.	*32.3%	5.1	8.0	12.9	0.6	3.1	12.2	2.8	12.6	10.4
C.	7.4 %	4.9	7.7	17.9	0.8	4.7	*38.3	7.4	5.0	5.9
D.	4.5 %	4.8	7.5	10.9	0.8	11.0	5.3	*44.5	4.3	6.4
E.	6.9 %	4.6	*41.9	7.4	1.1	4.4	9.0	2.6	15.9	6.2
F.	4.4 %	*63.3	4.3	4.1	0.9	3.6	4.0	4.7	3.6	7.1

22. From the examples below choose the one that represents (pictures) the first phrase of "Oh Canada".

13.1% A.

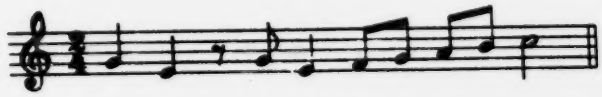
21.4 B.

50.5 * C.

12.7 D.

2.3 No response

23. Look at the time signature for each of the examples below. For each example add three bar lines (|) to divide the music into four measures of the given time signature.

A. 

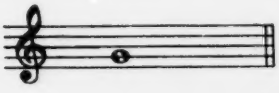
B.

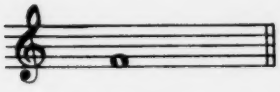
C.

A. Score	% of students	B. Score	% of students	C. Score	% of students
0	28.5%	0	49.4%	0	41.4%
1	9.3	1	18.8	1	21.7
2	31.6	2	15.0	2	25.8
3	30.6	3	16.8	3	11.1

24. Which is the correct home tone ("doh" or keynote) for the key signature with no sharps or flats?

40.3% * A.

19.2 B. 

21.2 C. 

13.6 D.

1.8 no response

25. Which is the correct home tone ("doh" or keynote) for the key signature with one sharp?

23.6% A.

29.6 * B.

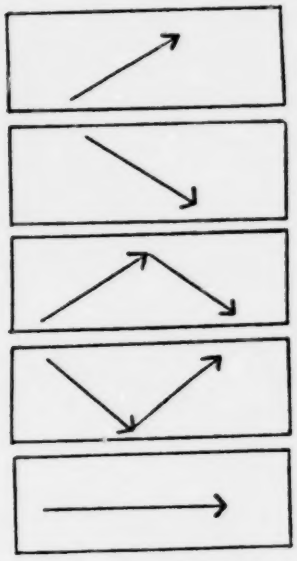
24.2 C.

16.7 D.

5.9 no response

PART B

1. Listen carefully to the music. Choose the pattern below which best shows the direction in which the melody is moving. The music will be played twice.
(Mark an "X" in the correct box.)



3.8% A.

19.3 * B.

61.3 C

12.4 D.

1.4 E.

1.8 no response

Music:

Crieg: "Piano Concerto in A Minor"
(opening measures)

Note. Though the melodic pattern was descending, the introductory drum roll may explain why a large proportion of students selected option C.

2. Listen carefully to the following melody. Pay special attention to the shape and rhythm of the melody. You will hear it three times. Each time it is played follow one of the musical staffs below. Choose the answer which gives the correct picture of what you heard.

Music: original recording (flute)

20.8% A.

21.4 B.

56.0 * C.

1.8 no response

3. You will hear a musical selection and then be asked to determine the texture of each selection. Listen carefully. Do you hear

Music: *"Dia Luaindai Mairt" sung by Mary O'Hara, Accomp. Irish Harp*

30.6%	A.	a melody alone?
33.5 *	B.	a melody with a chordal (harmonic)accompaniment?
26.0	C.	a melody with another melody as an accompaniment?
8.1	D.	a melody performed as a round?
1.8		no response

4. In the boxes provided below write the rhythm patterns you will hear. These rhythm patterns will be combinations using:

Each rhythm will be played three times.
Listen carefully the first time.
Write the rhythm pattern the second time you hear it.
Check your answer the third time it is played.

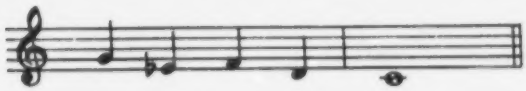
This is the beat of the quarter note -

A. First Rhythm Pattern		B. Second Rhythm Pattern		C. Third Rhythm Pattern	
Score	% of students	Score	% of students	Score	% of Students
0	12.5%	0	13.2%	0	13.7%
1	7.9	1	9.6	1	5.4
2	16.2	2	26.6	2	16.5
3	15.6	3	35.6	3	20.4
4	47.8	4	14.9	4	11.9
				5	10.9
				6	7.8
				7	8.7
				8	4.7

5. You will hear the following sequence of five (5) notes.

You will then hear the same sequence played again but the sound of <u>one</u> of the notes will change.
The sequences will be played <u>twice</u>.
Decide which answer below correctly shows which note changed.

14.3% A.

66.4 * B. 

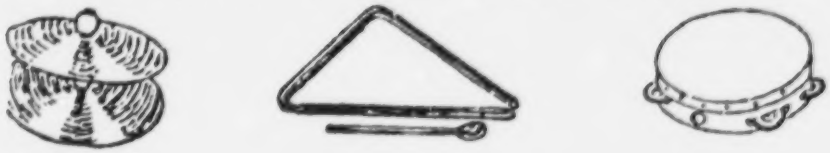
17.3 C.

2.0 No response

6. Listen to the following musical selections.
Decide whether the <u>tonality</u> of the music is in the <u>major</u> key, <u>minor</u> key, or <u>neither</u> major nor minor.

A.	62.3%	* Major	<u>Music</u>:
	25.0	Minor	*Purcell: "Fanfare" (brasses)*
	11.0	Neither major nor minor	
	1.7	No response	
B.	28.1%	Major	<u>Music</u>:
	50.1	* Minor	*Mozart: "Symphony No. 40" (First movement) (excerpt)*
	19.8	Neither major nor minor	
	2.0	No response	
C.	10.0%	Major	<u>Music</u>:
	33.2	Minor	*Webern: <u>Five Pieces</u> (Op. 10, No. 1)*
	54.9	* Neither major nor minor	
	1.9	No response	

7. Look at the picture. Are the instruments in the picture



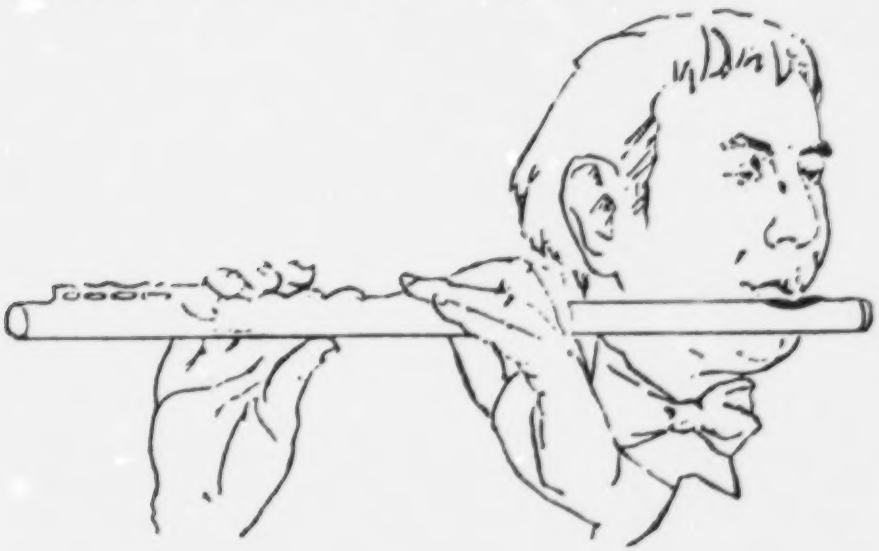
1.8 A. woodblock, tambourine, and cymbals?

5.8 B. cymbals, triangle, and rhythm sticks?

90.4 * C. tambourine, triangle, and cymbals?

2.0 No response

8. What is the name of the instrument in this picture?



8.0 A. Clarinet

87.7 * B. Flute

1.6 C. Saxophone

.5 D. Double bass

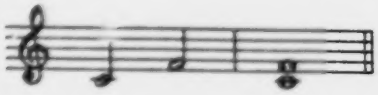
.8 E. Trombone

1.4 No response

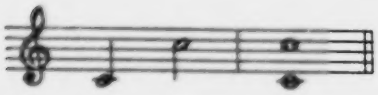
Music for 9 and 10 played as a melodic interval followed by a harmonic interval.

9. Choose which interval you hear. Is it: A. a third (DO-MI); B. a fourth (DO-FA); C. a fifth (DO-SO); or D. an octave (DO-DO)? You will hear it played twice.

36.8* A. THIRD (DO-MI)

23.9 B.  FOURTH (DO-FA)

23.8 C. FIFTH (DO-SO)

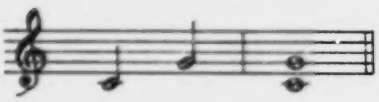
13.7 D.  OCTAVE (DO-DO)

1.8 No response

10. Choose which interval you hear. Is it: A. a third (DO-MI); B. a fourth (DO-FA); C. a fifth (DO-SO); or D. an octave (DO-DO)? you will hear it played twice.

15.5 A. THIRD (DO-MI)

12.6 B. FOURTH (DO-FA)

16.3 C.  FIFTH (DO-SO)

53.7 * D. OCTAVE (DO DO)

1.9 No response

11. You will hear a song that has four phrases. Which one phrase is different from the other three phrases? The song will be performed twice.

2.5%		A.	Phrase one
9.9		B.	Phrase two
70.5	*	C.	Phrase three
15.6		D.	Phrase four
1.5			No response

Music: *Original recording (flute) "Claire de la Lune"*

12. Listen carefully to the form of this melody. It has four phrases. Each letter, A and B, stands for a different phrase. The music will be played twice. Which set of letters describes the form of this melody?

12.3%		A.	AAAB
16.5		B.	AABA
55.1	*	C.	ABBA
14.6		D.	ABAA
1.5			No response

Music: *Original recording (piano) "The Lincolnshire Poacher"*

13. Listen carefully to the music. What family of instruments is playing?

18.2%		A.	Percussion
23.8		B.	Brasses
4.1		C.	Strings
52.4	*	D.	Woodwinds
1.5			No response

Music: *Reicha: "Quintet in E^b" (excerpt)*

14. Listen carefully to the music. What instrument is playing the leading part?

36.4%	*	A.	Cello
10.6		B.	Double bass
2.1		C.	Harp
49.4		D.	Violin
1.5			No response

Music: *Dvorak: "Cello Concerto" (Opus 104) (excerpt)*

15. You will hear the following musical selection once. Decide how many voices or instruments you heard.

9.2%		A.	One
31.9		B.	Two
50.5	*	C.	Three
5.6		D.	Four
1.3		E.	More than four
1.5			No response

Music: Nana Mouskouri singing "Christos Genate" (excerpt, voice, guitar, and triangle)

16. Musical works by the same composer often sound similar. Listen carefully to these three musical examples. Which examples were probably composed by the same person?

11.8%		A.	1 and 2 only
29.9		B.	1 and 3 only
42.2	*	C.	2 and 3 only
14.2		D.	All three
1.9			No response

Music:

Eg. #1 - Mozart: "Sonata in F Major" (piano excerpt)

Eg. #2 - Debussy: "Les Sons et les Parfums Tourent dans l'air du Soir" (piano excerpt)

Eg. #3 - Debussy: "Reflections dans l'Eau" (piano excerpt)

17. Listen to these two performances of the same piece of music. Which one do you consider to be the more musical performance?

14.9%		A.	Performance #1
81.8	*	B.	Performance #2
3.3			No response

Music: - Original recording (children's choir) "The Song of the Music Makers"

Give three reasons why you chose the performance you did

Category code	Description	Performance #1 % of students	Performance #2 % of students
1	Better blend of voices (unison sound)	0.2%	5.3%
2	Better tempo (faster than Performance #1)	1.6	20.1
3	Better intonation (singing is in tune)	0.9	11.1
4	Clearer diction (good words)	0.8	14.0
5	More expressive (appropriate dynamic contrasts)	0.9	11.5
6	More rhythmic (moves along; crisper; more energetic)	1.7	19.0
7	Better tone (more vital; breath support)	2.5	19.4
8	Other-musical (not included in 1-7)	6.6	34.0
9	Other - non-musical	10.1	50.0

(Please see Note at top of page 36.)

Note. For this question, 6.4% of students province-wide failed to answer, 4.1% supplied only one reason, 8.0% provided two reasons, while 81.5% supplied three reasons as requested.

18 a) You will hear a musical selection that lasts about two minutes. While you are listening, write down words or sentences which describe what the music makes you feel, imagine, or think about.

Music - Messiaen: "Et expecto ressurrectionem mortuarum"

Category code	Description	% of students
1	Something eerie or frightening	70.8%
2	A feeling of danger or foreboding	38.3
3	Reference to the unusual (macabre; extra-terrestrial)	25.8
4	Other	45.6

Note. Percentages sum to more than 100% because of multiple responses from students. 3.7% of students did not answer this question.

18 b) Now you will hear the same piece of music again. Think about the elements of the music - its melody, rhythm, harmony, tone colour, tempo (speed), dynamics (louds/softs), instruments used, etc. Write down how these elements were used in the music to make you feel, imagine, or think about what you described in part a.

Category code	Description	% of students
1	Harsh sounds (dissonant harmonies; tone clusters)	11.2%
2	Rhythmically jerky; melodically jagged phrases ending abruptly (woodwind section)	13.5
3	Many silences	3.2
4	No steady beat - sounds and silences are unpredictable and unexpected	27.4
5	Sudden dynamic contrasts (louds, softs, crescendos, accents, etc.)	38.2
6	Unusual and dramatic effects of instrumental tone colour (tolling of the chimes; long, low, loud sounds of brasses)	16.2
7	Long crescendo and decrescendo of the drum/cymbal roll (first engulfs you and then fades into nothingness)	6.0
8	Reference to feelings rather than the use of musical elements	42.4
9	Associative/programmatic	39.0
10	Other - non-musical	32.5

Note. This question was not answered by 13.3% of students.

19 a) Music is special because _____

Category code	Description	% of students
1	Self-expression	5.3%
2	Interpersonal/social	45.8
3	Aesthetic	10.6
4	Activities unique to music	28.5
5	Other	15.1
	No response	6.6

b) The most important thing to listen for in music is _____

Category code	Description	% of students
1	Technical	62.6%
2	Expressive	41.0
3	Other	13.7
	No response	8.3

c) My favourite activity in music class is _____

Category code	Description	% of students
1	Playing	42.7%
2	Singing	33.2
3	Listening	9.9
4	Productions/performances	1.3
5	Non-musical	18.8
	No response	7.3

d) I would like school music more if _____

Category code	Description	% of students
1	More emphasis on playing or singing	30.5%
2	More time were devoted	15.2
3	Less time were devoted	1.7
4	Less emphasis on playing and signing	2.4
5	Different music (other than rock and roll)	5.5
6	More rock and roll	8.8
7	Different activities and instructional methods	22.7
8	Classroom management	1.7
9	Other	12.1
	No response	10.2

e) The main difference between school music and other music is _____

Category code	Description	% of students
1	Other music more enjoyable	9.9%
2	Level of proficiency	5.7
3	Type of music (other than rock and roll)	7.9
4	Lack of freedom	4.2
5	Setting	8.4
6	Learning aspect	15.2
7	Instruments	7.4
8	Rock and roll	11.6
9	Type of participation or activity	14.9
10	Other	11.6
	No response	16.5

Note. For question 19 percentages do not necessarily sum to 100% due to multiple responses from some students.

20. Have you ever done any of the following in your school music classes this year?

	YES	NO	I DON'T KNOW	NO RESPONSE
a) Sing with your class	91.9%	5.0%	1.0%	2.1%
b) Move to music.	56.2	23.8	16.9	3.1
c) Listen to music.	94.6	2.0	1.0	2.4
d) Make up your own music	37.5	50.5	8.3	3.7
e) Learn to read music.	80.6	11.9	5.4	2.1
f) Learn about different kinds of music	75.4	11.9	10.4	2.3
g) Learn about composers and performers of music	45.7	33.6	17.5	3.2
h) Play percussion (rhythm) instruments	54.9	27.6	14.6	2.9
i) Play other instruments	70.4	21.2	5.8	2.6

21. Mark with an "X" those instruments you have played in your school music classes.

72.6%	Recorder	43.4%	Orff (xylophone, glockenspiel)
4.0	Violin	9.7	Band (flute, clarinet, horn, etc.)
8.0	Guitar	38.1	Handbells
14.0	Ukelele	64.6	Rhythm (drum, tambourine, triangle, etc.)

Percentages of students and responses supplied under "Other" were as follows:

6.0%	piano
0.6	autoharp
0.4	mouth organ (melodian, melodica, etc.)
0.8	other string instruments (bass, cello, etc.)
0.3	other keyboard instruments (organs, harpsichord, etc.)
0.2	accordian
2.1	other instruments

22. Which of the following things do you do at school in addition to your regular music classes (at noon hour, recess, or before or after school)?

	YES	NO	NO RESPONSE
a) Sing in a special group such as a choir	49.2%	45.0%	5.8%
b) Play in a special instrumental group.	18.3	70.7	11.0
c) Take part in musical plays (e.g. operettas)	34.4	55.8	9.8

9.8% of students indicated they participated in other activities with no activity mentioned. Where an activity was mentioned, percentages of students involved in each activity were as follows:

1.3% take music lessons (piano, organ, etc.)
0.6 attend concerts (also: listen to music, or anything similar)
1.1 talent shows (individual/classroom performances)
0.5 music festival (preparation or performance)
0.1 music tours

23. Which of the following things do you do outside of school?

	YES	NO	NO RESPONSE
a) Sing in a choir or group	21.2%	68.0%	10.8%
b) Play in an instrumental group	13.3	74.4	12.3
c) Attend live concerts	36.7	54.4	8.9
d) Take part in musical plays	20.0	69.3	10.7

24. Read each statement below. Mark with an "X" the box which expresses best how much you like each activity described.

	VERY MUCH	SOMEWHAT	NOT VERY MUCH	NOT AT ALL	HAVE NEVER DONE THIS	NO RESPONSE
a) I enjoy singing in a school choir	37.0%	18.1%	16.2%	12.2%	13.4%	3.1%
b) I enjoy playing an instrument in a group	48.7	14.8	10.0	5.6	18.1	2.8
c) I enjoy practising an instrument at home	35.5	16.8	16.1	13.1	14.9	3.6
d) I enjoy singing with my friends on a field trip or at camp	47.3	16.5	10.7	11.6	10.5	3.4
e) I enjoy making my own music	31.8	14.5	13.5	13.8	22.1	4.3
f) I enjoy listening to music by myself	71.1	13.2	6.7	3.0	2.8	3.2
g) I enjoy moving to music	39.9	20.4	15.6	12.5	8.2	3.4

25. Are you taking private (outside of school) music lessons this year?

24.0% YES
71.2 NO

Mark with an "X" the kind of lessons(s) you take.

16.8%	Piano	7.6%	Organ	14.3%	Recorder
1.8	Violin	8.1	Guitar	6.3	Voice

Private lessons mentioned by students under "Other" were taken by the following percentages of students:

2.2%	accordian	0.8%	drums	0.6%	ukelele
0.6	flute	0.2	cello	0.3	trumpet
0.2	clarinet	0.3	other band instruments	0.8	other instruments

SUBTEST RESULTS

The remainder of this chapter presents a summary of results for each subtest. The majority of the subtests consist of multiple choice questions. However, Subtests I (Rhythm) and VIIB (Meter) contain hand-scored questions whose results are also summarized in this section.

The results for Subtest I are annotated to aid interpretation.

SUBTEST I. RHYTHM

Questions in Subtest: PART A: 1, 2, 3
PART B: 4A, 4B, 4C, 2

Performance on Items (Multiple Choice Questions)

Test Item	% of Responses Correct
PART A	
1	90.2%
2	81.4
3	59.0
PART B	
2	56.0

Most subtests have only multiple choice items.

90.2% of the sampled students got question 1 on Part A of the test correct.

Subtest Summary (Multiple Choice Questions)

Mean Score	2.87
(Standard Deviation)	1.02
Percent	71.8

On average students got 2.87 of the 4 multiple choice questions correct.

Expresses 2.87 as a percent of 4.

Performance on Subtest (Multiple Choice Questions)

Total Score	% of Students Receiving Each Score
4	31.3
3	36.6
2	21.4
1	8.8
0	1.9

21.4% of the students got 2 of the 4 multiple choice questions in this subtest correct.

Performance on Items (hand-scored questions)

Test Item	Mean Score on Item
PART B	
4A	2.78
4B	2.30
4C	3.47

Part B: 4A and 4B are each scored out of a possible 4. Question 4C is scored out of a possible 8.

Students obtained a mean (average) score of 2.30 where scores could range from 0 to 4.

Subtest Summary (hand-scored questions)

Mean Score	8.55
(Standard Deviation)	(4.3)
Percent	53.4%

On average students received a score of 8.55 (out of a possible 16)

Expresses 8.55 as a percent of 16.

Performance on Subtest (hand-scored questions)

Total Score	% of Students Receiving Each Score
16	3.5%
15	3.4
14	5.0
13	6.1
12	6.7
11	8.0
10	10.6
9	12.5
8	10.8
7	7.6
6	6.0
5	4.1
4	2.0
3	1.1
2	1.1
1	1.4
0	10.1

6.7% of students obtained a total score of 12 out of a possible 16 (4+4+8)

SUBTEST II. MELODY

Questions in Subtest: PART A: 4, 22
PART B: 1, 2

Performance on Items	
Test Item	% of Responses Correct
Part A	
4	63.6%
22	50.5
Part B	
1	19.3
2	56.0

Performance on Subtest	
Total Score	% of Students Receiving Each Score
4	8.3%
3	21.7
2	31.4
1	28.6
0	10.1

Subtest Summary	
Mean Score (Standard Deviation)	1.89 (1.11)
Percent	47.3

SUBTEST III: HARMONY

A. CHORD CHANGES

Questions in Subtest: PART A: 6, 7, 8

Performance on Items	
Test Item	% of Responses Correct
Part A	
6	62.4%
7	44.7
8	19.9

Performance on Subtest	
Total Score	% of Students Receiving Each Score
3	10.6%
2	28.9
1	37.4
0	23.0

Subtest Summary	
Mean Score (Standard Deviation)	1.27 (.933)
Percent	42.3

SUBTEST III. HARMONY

B. INTERVALS

Questions in Subtest: PART B: 9, 10

Performance on Items	
Test Item	% of Responses Correct
Part B	
9	35.8%
10	53.7

Performance on Subtest	
Total Score	% of Students Receiving Each Score
2	23.1%
1	44.3
0	32.5

Subtest Summary	
Mean Score (Standard Deviation)	.900 (.740)
Percent	45.3

SUBTEST IV. FORM

Questions in Subtest: PART A: 10, 11
PART B: 11, 12

Performance on Items	
Test Item	% of Responses Correct
Part A	
10	37.8%
11	53.2
Part B	
11	70.5
12	55.1

Performance on Subtest	
Total Score	% of Students Receiving Each Score
4	11.3%
3	28.1
2	32.8
1	21.2
0	6.5

Subtest Summary	
Mean Score (Standard Deviation)	2.17 (1.09)
Percent	54.3

SUBTEST V. INSTRUMENTS

A. SIGHT RECOGNITION

Questions in Subtest: PART A: 9, 13
PART B: 7, 8

Performance on Items

Test Item	% of Responses Correct
Part A	
9	61.9%
13	86.8
Part B	
7	90.4
8	87.7

Performance on Subtest

Total Score	% of Students Receiving Each Score
4	48.2%
3	35.4
2	12.0
1	3.7
0	0.7

Subtest Summary

Mean Score (Standard Deviation)	3.27 (.860)
Percent	81.8

SUBTEST V. INSTRUMENTS

B. AURAL RECOGNITION

Questions in Subtest: PART A: 15, 16 A, B, C, D
PART B: 13, 14

Performance on Items

Test Item	% of Responses Correct
Part A	
15	87.1%
16 A	85.3
B	39.8
C	54.2
D	57.6
Part B	
13	52.4
14	36.4

Performance on Subtest

Total Score	% of Students Receiving Each Score
7	4.4%
6	11.9
5	24.4
4	26.9
3	19.9
2	9.3
1	2.8
0	0.5

Subtest Summary

Mean Score (Standard Deviation)	4.13 (1.41)
Percent	59.0

SUBTEST VI. TEXTURE

Questions in Subtest: PART A: 12
PART B: 3, 15

Performance on Items	
Test Item	% of Responses Correct
Part A	
12	29.8%
Part B	
3	33.5
15	50.5

Performance on Subtest	
Total Score	% of Students Receiving Each Score
3	5.7%
2	26.7
1	43.3
0	24.3

Subtest Summary	
Mean Score (Standard Deviation)	1.14 (.848)
Percent	38.0

SUBTEST VII. METER

A. AURAL

Questions in Subtest: PART A: 5 A, B, C

Performance on Items	
Test Item	% of Responses Correct
Part A	
5 A	52.7%
B	32.6
C	31.3

Performance on Subtest	
Total Score	% of Students Receiving Each Score
3	13.3%
2	17.2
1	42.2
0	27.3

Subtest Summary	
Mean Score (Standard Deviation)	1.17 (.975)
Percent	39.0

SUBTEST VII. METER

B. SIGHT

Questions in Subtest: PART A: 23A, B, C

Performance on Items	
Test Item	Mean Scores on Questions*
Part A	
23 A	1.64
B	0.99
C	1.07

Performance on Subtest	
Total Score	% of Students Receiving Each Score
9	7.7
8	5.0
7	5.9
6	8.5
5	10.0
4	11.6
3	12.9
2	12.7
1	7.5
0	18.1

Subtest Summary	
Mean Score (Standard Deviation)	3.70 (2.80)
Percent*	41.1

* Out of a possible 3 for each question.

*3.7 expressed as a percent of 9 (3+3+3)

SUBTEST VIII. TONALITY

A. AURAL

Questions in Subtest: PART B: 6 A, B, C

Performance on Items	
Test Item	% of Responses Correct
Part B	
6 A	62.3
B	50.1
C	54.9

Performance on Subtest	
Total Score	% of Students Receiving Each Score
3	32.1
2	16.5
1	38.0
0	13.4

Subtest Summary	
Mean Score (Standard Deviation)	1.67 (1.06)
Percent	55.7

SUBTEST VIII. TONALITY

B. SIGHT

Questions in Subtest: PART A: 24, 25

Performance on Items	
Test Item	% of Responses Correct
Part A	
24	40.3%
25	29.6

Performance on Subtest	
Total Score	% of Students Receiving Each Score
2	12.8%
1	44.3
0	43.0

Subtest Summary	
Mean Score (Standard Deviation)	.698 (.683)
Percent	34.9

SUBTEST IX. MUSIC SYMBOLS

Questions in Subtest: PART A: 21 B, C, D, E, F

Performance on Items	
Test Item	% of Responses Correct
Part A	
21 B	32.3%
C	38.3
D	44.5
E	41.9
F	63.3

Performance on Subtest	
Total Score	% of Students Receiving Each Score
5	13.0%
4	13.5
3	15.2
2	17.7
1	20.1
0	20.4

Subtest Summary	
Mean Score (Standard Deviation)	2.2 (1.686)
Percent	44.0

SUBTEST X. PITCH CHANGE

Questions in Subtest: PART A: 14
PART B: 5

Performance on Items	
Test Item	% of Responses Correct
Part A	
14	56.3%
Part B	
5	66.4

Performance on Subtest	
Total Score	% of Students Receiving Each Score
2	37.7%
1	47.2
0	15.0

Subtest Summary	
Mean Score (Standard Deviation)	1.23 (.690)
Percent	61.5

SUBTEST XII. AESTHETIC RESPONSE

Questions in Subtest: PART A: 17, 18, & 19*
PART B: 17 & 18*

Performance on Items	
Test Item	% of Responses Correct
Part A	
17	69.0%
18	74.5
Part B	
17	81.8

Performance on Subtest	
Total Score	% of Students Receiving Each Score
3	43.1%
2	40.7
1	14.7
0	1.5

Subtest Summary	
Mean Score (Standard Deviation)	2.25 (.759)
Percent	75.0

* These two questions are not included in the calculation of subtest scores since they have no right or wrong answer.

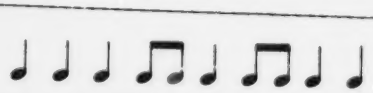
CHAPTER III

INDIVIDUAL PERFORMANCE COMPONENT

This chapter contains the text of the performance test administered to a sample of 321 Manitoba grade 5 students. For most questions students were presented with both a visual and auditory stimulus. After each question (item) is the scoring guide used to score the sample of student responses. Beside each possible response category is the weighted proportion (in %) of students whose responses fitted into that category.

ITEM 1:

Listen carefully to the following rhythm. You will hear it two times. Here it is the first time. Listen to the rhythm. Then clap it quietly to yourself.

TAPED STIMULUS: 

PAUSE FOR STUDENT RESPONSE

Please pick up your instrument. Here it is the second time. Listen to the rhythm. Then play it on your instrument. (claves)

TAPED STIMULUS: as above

PAUSE FOR STUDENT RESPONSE

A. *Completeness*

72.4% *complete (response fills eight pulses)*
27.3 *incomplete (response fills fewer than, or more than, eight pulses)*
0.3 *no response*

B. *Pulse*

85.6% *pulse steady throughout (very minor tempo fluctuation allowed)*
3.5 *stable pulse but not on cued tempo*
9.0 *erratic pulse*
0.9 *no response*

Item 1 (Cont'd.)

C. *Rhythmic Accuracy*

0.7% *no beats correct*
1.0 *one beat correct*
3.0 *two beats correct*
12.7 *three beats correct*
20.3 *four beats correct*
22.5 *five beats correct*
20.3 *six beats correct*
8.7 *seven beats correct*
10.8 *all eight beats correct*

ITEM 2:

Now you will hear another rhythm. You will hear it two times. Here it is the first time. Listen to the rhythm. Then clap it quietly to yourself.

TAPED STIMULUS:

PAUSE FOR STUDENT RESPONSE

Please pick up your instrument. Here it is the second time. Listen to the rhythm. Then play it on your instrument. (claves)

TAPED STIMULUS: as above

PAUSE FOR STUDENT RESPONSE

A. *Completeness*

72.2% *complete (response fills eight pulses)*
26.6 *incomplete (response fills fewer than, or more than, eight pulses)*
0.9 *no response*

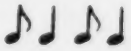
Item 2 (Cont'd.)

B. *Pulse*

71.3% *pulse steady throughout (very minor tempo fluctuation allowed)*
2.6 *stable pulse but not on cued tempo*
24.5 *erratic pulse*
1.6 *no response*

C. *Rhythmic Accuracy*

7.7% *no beats correct*
5.6 *one beat correct*
14.6 *two beats correct*
16.5 *three beats correct*
20.0 *four beats correct*
11.4 *five beats correct*
18.9 *six beats correct*
5.0 *seven beats correct*
0.3 *all eight beats correct*

D. *Syncopation* 

43.2% *syncopation correct*
55.7 *syncopation incorrect*
1.2 *no response*

E. *Eighth-sixteenth Pattern*

25.0% *eighth-sixteenth pattern correct*
93.4 *eighth-sixteenth pattern incorrect*
1.8 *no response*

ITEM 3:

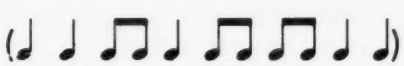
You will be asked to play four different rhythm patterns. For each one, first clap it quietly to yourself. Then you will play it on your instrument. (claves)

HOLD UP VISUAL 1:

First clap along with the tape to get the beat of the quarter note.

Item 3 (Cont'd.)

TAPED STIMULUS:

HOLD UP VISUAL 2: 

CARD A: One, two, ready, clap.

PAUSE FOR STUDENT RESPONSE

Now pick up your instrument.
One, two, ready, play.

PAUSE FOR STUDENT RESPONSE

Card A:

Beats Correct

0.3%	played one beat correctly
4.6	played two beats correctly
3.4	played three beats correctly
9.8	played four beats correctly
16.8	played five beats correctly
11.9	played six beats correctly
5.7	played seven beats correctly
46.6	played eight beats correctly
0.9	no response

Pulse

71.1%	kept a steady pulse
28.5	did not keep a steady pulse
0.3	no response

Discrimination

87.9%	distinguished between and
11.8	did not distinguish between and
0.3	no response

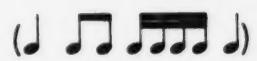
Item 3 - Card A (Cont'd.)

Evenness

68.9% *performed* *groupings evenly*

30.8 *did not perform* *groupings evenly*

0.3 *no response*

HOLD UP VISUAL 3: ()

CARD B: One, two, ready, clap.

PAUSE FOR STUDENT RESPONSE

Now pick up your instrument. One, two, ready, play.

PAUSE FOR STUDENT RESPONSE

Card B:

Beats Correct

17.3% *played one beat correctly*

36.2 *played two beats correctly*

32.0 *played three beats correctly*

12.5 *played four beats correctly*

1.9 *no response*

Pulse

53.2% *kept a steady pulse*

46.2 *did not keep a steady pulse*

0.6 *no response*

Evenness

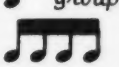
69.3% *performed* *groupings evenly*

29.7 *did not perform* *groupings evenly*

1.0 *no response*

Correctness

20.9% *performed* *group correctly*

77.8 *did not perform*  *group correctly*

0.6 *no response*

Repeat as above for CARD C and CARD D.

CARD C -- VISUAL 4:

Card C:

Beats Correct

4.4% *played one beat correctly*
6.2 *played two beats correctly*
10.0 *played three beats correctly*
31.1 *played four beats correctly*
22.9 *played five beats correctly*
14.7 *played six beats correctly*
1.9 *played seven beats correctly*
5.7 *played eight beats correctly*
3.2 *no response*

Pulse

57.5% *kept a steady pulse*
41.5 *did not keep a steady pulse*
1.0 *no response*

Evenness

56.6% *performed* *groupings evenly*
40.6 *did not perform* *groupings evenly*
2.8 *no response*

Syncopation

10.4% *performed syncopation correctly*
88.9 *did not perform syncopation correctly*
0.7 *no response*

Quarter Rest

66.5% *performed quarter rest*
32.9 *did not perform quarter rest*
0.7 *no response*

CARD D -- VISUAL 5:

Item 3, Card D (Cont'd.)

Card D:

Beats Correct

3.8%	*played one beat correctly*
6.7	*played two beats correctly*
9.4	*played three beats correctly*
15.4	*played four beats correctly*
9.8	*played five beats correctly*
37.9	*played six beats correctly*
6.3	*played seven beats correctly*
7.9	*played eight beats correctly*
2.7	*no response*

Pace

60.9%	*kept a steady pace*
38.2	*did not keep a steady pace*
1.0	*no response*

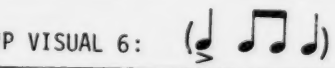
Evenness

63.1%	*performed* *groupings evenly*
36.2	*did not perform* *groupings evenly*
0.7	*no response*

Correctness

13.5	*performed dotted rhythm* *correctly*
86.2	*did not perform dotted rhythm correctly*
0.3	*no response*

ITEM 4:

HOLD UP VISUAL 6:  Show throughout item 4

Look at the rhythm pattern on the card.
Play this rhythm pattern four times along with the tape.
One, two, three, one, ready, play.

TAPED STIMULUS:

Item 4 (Cont'd.)

You will play this rhythm over and over again as an accompaniment with the following piece of music. Play along as soon as you hear the rhythm pattern. Keep playing the rhythm till the music stops.

TAPED STIMULUS: first 16 measures of Frank Loesser's "The Inch Worm"

A. *Bars Correct*

27.9%	*9 - 12 bars correct*
10.2	*5 - 8 bars correct*
26.9	*1 - 4 bars correct*
33.5	*no bars correct*
1.5	*no response*

B. *Accuracy of Pattern*

29.9%	*accurate pattern* *together with the music*
8.2	*accurate pattern together with music but not on correct beat*
22.5	*accurate pattern but does not maintain pulse of the music*
6.5	*pulse of music maintained but pattern inaccurate*
28.8	*pulse not maintained and pattern inaccurate*
4.1	*partial or interrupted response*
0.0	*no response*

ITEM 5:

GIVE STUDENT VISUAL 7: words to the first two phrases of "O Canada"

Here are the words to the first part of the song: "O Canada". You are to sing it <u>two</u> times. The first time sing along with the voice.

TAPED STIMULUS: first two phrases of "O Canada"

Now sing it again and keep singing with the piano even when the voice stops.

TAPED STIMULUS: as above

Item 5 (Cont'd.)

A. *Completeness*

93.6% *complete (omitted no more than one measure)*
4.2 *incomplete*
2.2 *no response*

Pitch Accuracy and Register

Student performances were rated separately for pitch accuracy and whether or not students sang in the lower register. The table below presents a cross-tabulation of these results:

Did not sing in lower register	*Sang in lower register*	*Pitch Accuracy*
23.4%	1.9%	*accurate throughout*
14.0	0.3	*not markedly deficient (few outright pitch errors)*
8.7	0.3	*several errors but evidence of pitch sensitivity*
6.5	1.3	*deficient: pitch often deviates by half-step but contour correct*
6.5	16.5	*poor: pitch inadequate throughout but contour generally correct*
0.9	11.5	*pitch variation with no apparent sense of contour*
0.3	4.1	*monotone*

ITEM 6:

GIVE STUDENT VISUAL 8: words for "Are You Sleeping?"

Here are the words to the song: "Are You Sleeping?"
Sing along with the voice on the tape.

TAPED STIMULUS: solo voice singing "Are You Sleeping?"

Now the song will be sung as a round. You will sing with the voice that comes in as the second part. Begin singing with the voice that comes in second and keep on singing (even when the voice stops) till you have finished the song.

TAPED STIMULUS: as above with second voice singing till the end of the first "Brother John".

A. *Completeness*

85.1% *fills time span of the piece (at least 8 measures)*
11.5 *fewer than 8 measure response*
3.4 *no response*

Item 6 (Cont'd.)

B. Independence

48.3%	1. enters with part 2 and maintains part to its completion
1.3	2. enters with part 2 but omits last two measures
3.8	3. enters with part 2 but shifts to part 1
15.8	4. enters with part 2 but unable to maintain the part when voice reinforcement withdrawn
4.3	5. enters with part 2 but sings along with part 1
23.1	6. sings part 1 throughout
3.4	no response

C. Pitch

6.8%	1. maintains accurate pitch throughout
12.1	2. maintains tonal centre throughout with some deviation in pitch
17.6	3. maintains correct tonal centre through at least half the piece
59.7	4. pitch and tonal centre inaccurate through most of the piece
3.7	no response

Cross-Tabulation of Independence Versus Pitch

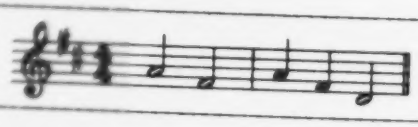
Independence \ Pitch	1	2	3	4	NR	
1	2.8% (5.8%)	6.9% (14.2%)	9.6% (20.0%)	29.0% (60.0%)	0 (0)	48.3% (100%)
2	0 (0)	0 (0)	0 (0)	1.3 (100)	0 (0)	1.3 (100)
3	0.3 (8.3)	0.6 (16.7)	0.6 (16.7)	1.9 (50.0)	0.3 (8.3)	3.7 (100)
4	0 (0)	1.3 (8.2)	3.4 (22.4)	10.3 (67.4)	0.3 (2.0)	15.3 (100)
5	1.6 (35.7)	0.3 (7.1)	0.3 (7.2)	2.2 (50.0)	0 (0)	4.4 (100)
6	2.2 (9.2)	3.1 (13.2)	3.4 (14.5)	15.0 (63.1)	0 (0)	23.7 (100)
NR	0 (0)	0 (0)	0 (0)	0.3 (9.1)	3.1 (90.9)	3.4 (100)
	6.9	12.2	17.4	59.8	3.7	100

Note. Figures in parentheses represent row percents. Other percentages in the cells give the percent of the 321 students receiving the corresponding categorizations on Pitch and Independence.

Row and column percentages reported in the margin differ slightly from the percentages reported separately for Independence and Pitch above. This is due to differing estimation procedures.

ITEM 7: (no visuals)

Listen carefully to each of the following simple melodies.
Each melody will be sung twice.
Then you sing the same melody on "loo".

A. TAPED STIMULUS: 

PAUSE FOR STUDENT RESPONSE

Example A:

Percent of Students Getting the Pitch of Each Note Correct

Pitch 1	59.8%
Pitch 2	50.7
Pitch 3	47.9
Pitch 4	35.0
Pitch 5	40.9

*Percent of Students * Getting Each Interval Correct*

Interval 1	49.4%
Interval 2	40.4
Interval 3	33.9
Interval 4	32.6

Distribution of Total Number of Pitches Correct

Number Correct	% of Students
0	38.6%
1	2.9
2	8.9
3	13.5
4	7.5
5	28.6

The 38.6% of students who had none of the pitches correct had their responses further rated:

3.2% *accurate transposition of melody (intervals accurate but at a different tonal centre)*
6.0 *contour accurate only (pitches incorrect but general shape is apparent)*
29.4 *inadequate response or no response to rate*

Fully 83.2% of students were judged to have the rhythm correct.

Note. These figures were arrived at by calculating the percent of students who got two adjacent pitches correct; e.g., to get interval 1 correct, the student had to have both pitch 1 and pitch 2 correct. These percentages do not include the 3.2% of students who were judged to have accurately transposed the melody.

B. TAPED STIMULUS:

PAUSE FOR STUDENT RESPONSE

Item 7, Example B

Percent of Students Getting the Pitch of Each Note Correct	
Pitch 1	64.2%
Pitch 2	66.8
Pitch 3	51.5
Pitch 4	47.2
Pitch 5	59.1

Percent of Students* Getting Each Interval Correct	
Interval 1	58.3%
Interval 2	50.3
Interval 3	43.6
Interval 4	45.9

Distribution of Total Number of Pitches Correct	
Number Correct	% of Students
0	27.1%
1	5.6
2	8.7
3	7.5
4	12.1
5	39.0

The 27.1% of students who had none of the pitches correct had their responses further rated:

1.6% *accurate transposition of melody*

12.2 *contour accurate only*

13.3 *inadequate response or no response to rate*

Fully 91.0% of the students were judged to have the rhythm correct.

C. TAPED STIMULUS:

PAUSE FOR STUDENT RESPONSE

Example C:

Percent of Students Getting the Pitch of Each Note Correct	
Pitch 1	60.6%
Pitch 2	55.2
Pitch 3	48.5
Pitch 4	35.0
Pitch 5	38.3
Pitch 6	45.4

Percent of Students* Getting Each Interval Correct	
Interval 1	54.3%
Interval 2	46.1
Interval 3	32.6
Interval 4	34.2
Interval 5	38.0

Distribution of Total Number of Pitches Correct	
Number Correct	% of Students
0	35.8%
1	5.3
2	7.5
3	9.6
4	5.4
5	6.0
6	30.4

* See note for Item 7, Example A.

Item 7, Example C (Cont'd.)

The 35.8% of students who had none of the pitches correct had their responses further rated:

1.0% accurate transposition of melody
15.6 contour accurate only
19.2 inadequate or no response to rate

Fully 82.7% of the students were judged to have the rhythm correct.

ITEM 8: (no visual)

You will hear the beginning of a rhythm pattern.
Make up your own pattern to answer or finish the rhythm you hear.
I will raise my hand to tell you when to play.

TAPED STIMULUS: one, two, three, four

PAUSE FOR STUDENT RESPONSE

Try it one more time.

TAPED STIMULUS: as above

PAUSE FOR STUDENT RESPONSE

A. *Completeness*

65.7% response spans 8 pulses (symmetrical)
20.6 response spans fewer than 8 pulses
10.9 response spans more than 8 pulses
2.8 no response

B. *Steadiness of Pulse*

66.9% maintains same pulse as stimulus
23.2 moderately erratic pulse as compared to stimulus
7.0 little or no relationship to stimulus pulse
2.9 no response

Item 8 (Cont'd.)

C. *Sense of Finality*

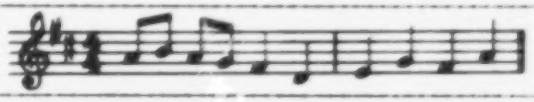
65.0% *response gives sense of closure*
32.0 *response stops with little or no sense of closure*
3.0 *no response*

D. *Originality*

4.3% *response is exact imitation of stimulus*
54.4 *response is related but departs moderately from stimulus*
38.4 *response departs significantly from stimulus*
2.9 *no response*

ITEM 9: (no visual)

You will hear the beginning of a song.
Make up a tune that finishes the song.
I will raise my hand to let you know when you are to begin singing.

TAPED STIMULUS: 

PAUSE FOR STUDENT RESPONSE

Try it one more time.

TAPED STIMULUS: as above

PAUSE FOR STUDENT RESPONSE

A. *Completeness*

73.1% *response spans 8 pulses (symmetrical)*
19.0 *response spans fewer than 8 pulses*
3.7 *response spans more than 8 pulses*
4.2 *no response*

Item 9, Cont'd.)

B. *Tonality*

52.7% *response retains the tonality of the stimulus*
7.2 *response transposed to a different tonal centre*
18.8 *tonality insecure in the response*
16.7 *response completely fails to retain any tonal centre*
4.6 *no response*

C. *Closure*

52.9% *response achieves sense of closure, resolution, finality*
7.5 *response modulates (e.g., to dominant or subdominant)*
35.0 *response fails to achieve either (1) or (2) above*
4.6 *no response*

ITEM 10: (no visual)

Now you will hear the beginning of another song.
Make up a tune that finishes this song.
I will raise my hand to let you know when you are to begin singing.

TAPED STIMULUS:

PAUSE FOR STUDENT RESPONSE

Try it one more time.

TAPED STIMULUS: as above

PAUSE FOR STUDENT RESPONSE

A. *Completeness*

58.3% *response spans 8 pulses (symmetrical)*
34.8 *response spans fewer than 8 pulses*
2.8 *response spans more than 8 pulses*
4.1 *no response*

Item 10 (Cont'd.)

B. *Tonality*

26.8% *response retains the tonality of the stimulus*
8.8 *response transposed to a different tonal centre*
23.9 *tonality insecure in the response*
28.6 *response completely fails to retain any tonal centre*
8.0 *response changes to major tonality*
3.9 *no response*

C. *Closure*

30.3% *response achieves sense of closure, resolution, finality*
9.1 *response modulates (e.g., to dominant or subdominant)*
56.1 *response fails to achieve either (1) or (2) above*
4.5 *no response*

ITEM 11

HOLD UP VISUAL 9:

Look at the card. You see a short melody.
Listen to the starting note. Then sing the melody on the card.

TAPED STIMULUS: C+ triad on piano; voice sings G on "loo".

PAUSE FOR STUDENT RESPONSE

Percent of Students Getting the Pitch of Each Note Correct

Pitch 1	49.5%
Pitch 2	23.6
Pitch 3	31.7
Pitch 4	18.6
Pitch 5	28.8
Pitch 6	19.0
Pitch 7	18.9

*Percent of Students * Getting Each Interval Correct*

Interval 1	20.0%
Interval 2	17.1
Interval 3	16.8
Interval 4	15.7
Interval 5	17.5
Interval 6	15.2

Distribution of Total Number of Pitches Correct

Number Correct	*% of Students*
0	43.4%
1	15.8
2	11.4
3	8.7
4	3.2
5	3.7
6	3.1
7	10.7

* See note for Item 7, Example A.

Item 11 (Cont'd.)

The 43.4% of students who had none of the pitches correct had their responses further rated:

1.3% accurate transposition of melody

7.6 contour accurate only

34.5 inadequate response or no response

44.5% of students tested had the rhythm correct.

ITEM 12:

HOLD UP VISUAL 10:

Here is another melody. Listen to the starting note.
Then sing the melody on the card.

TAPED STIMULUS: C+ triad on piano; voice sings C on "loo"

PAUSE FOR STUDENT RESPONSE

Percent of Students Getting the Pitch of Each Note Correct

Pitch 1	46.4%
Pitch 2	28.2
Pitch 3	22.8
Pitch 4	11.7
Pitch 5	24.9
Pitch 6	22.4

Percent of Students Getting Each Interval Correct*

Interval 1	24.9%
Interval 2	22.3
Interval 3	11.0
Interval 4	9.7
Interval 5	19.6

Distribution of Total Number of Pitches Correct

Number Correct	% of Students
0	46.1%
1	14.2
2	9.7
3	15.7
4	3.6
5	2.9
6	7.8

The 46.1% of students who had none of the pitches correct had their responses further rated:

0.7% accurate transposition of melody

3.2 contour accurate only

42.2 inadequate response or no response

Only 36.7% of the students tested were judged to have the rhythm correct.

* See note for Item 7, Exercise A.

POOR

QUALITY

ORIGINAL